DOCUMENT RESUME

ED 355 536 CS 213 740

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TITLE On Preparing College Composition Teachers: An Annotated List of Relevant Sources.
INSTITUTION Conference on Coll. Composition and Communication, Urbana, Ill.
PUB DATE [93]
NOTE 43p.; Prepared by the CCCC Committee on Preparation of College Teachers of Writing.
PUB TYPE Reference Materials - Bibliographies (131) -- Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Annotated Bibliographies; College English; College Faculty; *English Curriculum; English Instruction; Graduate Students; Graduate Study; Higher Education; *Program Administration; *Teaching Assistants; *Writing (Composition); Writing Instruction; *Writing Teachers
IDENTIFIERS *English Teachers

ABSTRACT

Designed for college faculty, students and administrators interested in information about the current practice and theory of preparing college teachers of writing, this annotated bibliography lists books, articles, and other related sources dealing with the area of writing teacher education. A brief introduction discusses the findings and conclusions of a committee appointed by the Conference on College Composition and Communication (CCCC) to investigate this subject. The 140 citations are organized into two groups: (1) 117 articles and conference papers, with brief descriptive abstracts; and (2) 23 books either designed for use in courses to prepare writing teachers or capable of being used in such a context. (HB)

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On Preparing College Composition Teachers: An Annotated List of Relevant Sources

CCCC Committee on Preparation of College Teachers of Writing

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Introduction: About This Bibliography

The CCCC Committee on the Preparation of College Teachers of Writing was appointed in 1989 by CCCC Chair Andrea Lunsford "to compile information about the preparation of college teachers of writing," and "to formulate a set of guidelines for preparation of college teachers of writing." In order to fulfill the first directive, the committee decided both to survey colleges and universities about how they prepare writing teachers and to compile a bibliography of relevant published sources. Using such standard serial lists as ERIC and the annual CCCC Bibliography of Composition and Rhetoric, plus the expertise and experience of the members, the committee generated a list of some two hundred potentially relevant sources. All were examined, and the applicable ones were annotated.

Presented here are some 140 sources that either discuss, or relate to, preparing college writing teachers. The sources are divided into two alphabetical lists. The first includes mainly articles and conference papers, with brief descriptive abstracts. The second includes twenty-three books either designed for use in courses to prepare writing teachers or which the committee judged might be used in that context. These are books a WPA, as both an administrator and trainer of writing teachers, will want to know. The book annotations are longer and frequently evaluative as well as descriptive.

As far as the published information goes, if college writing teachers are to be prepared for their task, that preparation will have to come while they are in graduate school, for with few exceptions departments have not reported on procedures for training their new or temporary faculty.

About thirty articles describe specific graduate training programs that the authors put forth as effective. Judging only from them, one might conclude that at least English students who hold

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teaching assistantships are receiving effective, sometimes extensive, training for teaching college writing. However, the thirty or so training programs described in print represent only a small fraction of the American colleges awarding graduate degrees in English, most of whom presumably hire at least some students as graduate assistants. But quite possibly many colleges have perfectly satisfactory training programs that have never been discussed in print.

The university apprenticeship programs in the teaching of writing that have been described in print show an easily identifiable core of common activities. The program generally begins with a pre-service workshop designed to help new teaching assistants cope with their initial problems. At such a workshop, the new writing teachers learn about the goals and structure of the course they will be teaching and its role in the overall writing program of the college. Textbooks and a syllabus have either been given out ahead of time or are distributed at this workshop. During the workshop, the major issues dealt with are likely to be (1) making effective writing assignments, (2) evaluating and responding to student writing, and (3) teaching writing as process.

When the assistant enters the classroom, this core apprenticeship program usually involves class visitation by an experienced writing teacher, often the Director of Composition (although a leading scholar on preparing writing teachers, William Irmscher, rejects the use of such single visits because they lead to unfounded conclusions). Probably there is also a regular meeting of the new teachers with the Director; it may be considered a new-teacher staff meeting, or in some programs it is a for-credit graduate course.

This program also includes at least one graduate seminar with a name like "Theory and Practice of Composition," a credit-bearing course that introduces the student to

- various approaches to composition (with emphasis on "the process approach"),
- some of the relevant research and publications,
- perhaps an overview of rhetoric, and
- various units of the form "theory of X"--where X may be anything from the paragraph to bi-dialectalism to post-modern discourse.

That is the mainline, core program, in a stripped-down version. It can be upgraded with more expensive and elaborate options. Some programs manage the luxury of having teaching assistants take an entire course in Theory and Practice of Composition prior to their entry into the classroom--either by offering the course in the previous summer, or having it in the fall and delaying the assistant's independent teaching. In some programs, the observation and/or the weekly meetings continue more than one semester. Some programs integrate the use of videotape into the observation process. A number of programs include various sorts of mentoring relationships, in which the novice writing teacher pairs up with either a more experienced teaching assistant or with a full faculty member, or both. Usually the mentor is expected to guide the novice, to share materials, to help solve problems. And generally the two observe each other teach. In some programs the novice assists the mentor in teaching a course prior to having a class of his or her own.

Some programs provide a handbook for the novice teacher containing course syllabuses, departmental operating policies, university regulations, sample essay assignments, sample essays, etc. (See entries by Bernthal, Gage, Robinson, and Seyfarth.) And in some programs, the novice teachers keep regular journals about their classroom experiences and/or their assigned reading. The journals are sometimes shared with a mentor or, more often, with the Director of Composition, and may be shared in meetings with other teaching assistants (see the entries by Wendy Bishop). Finally, some training programs have further courses on more specific pedagogical topics, such as Basic Writing, or Linguistics for Teachers, or Reading Theory for College Writing Teachers, or Teaching Argumentative Writing.

None of this is especially surprising. These are basically the same features that Gibaldi and Mirollo identified as elements of exemplary programs a decade ago (The Teaching Apprentice Program in Literature and Languages, New York: MLA, 1981). And we still do not know how common such programs are, although we can reasonably speculate that the more extensive programs with several courses in teaching writing and with elaborate mentoring are fairly rare.

In some schools, the training of graduate assistants becomes more complicated since they require more specialized guidance because of the nature of the school's writing program. Specifically, many TA's must be prepared not just to teach writing, but to teach basic writing and/or to tutor in a skills center. (See entries by Adams, Broder, Burnham, Clark, and George.) Several essays, in fact, argue that tutoring in such a center is precisely what the novice writing teacher should do first. Tutoring prior to being responsible for an entire class allows the novice to become familiar with conference techniques, with the general level of student writing, with diagnostic procedures, and with the nature of writing assignments in the department. And tutors are easily and unobtrusively observed in their natural working environment. In this case, the pre-semester workshop would involve issues directly relating to tutoring, leaving the design and conduct of the writing class to a graduate seminar taken later.

Similar adaptations are made if novice teachers are going to work in a writing-across-the-curriculum program (see Fulwiler and Strenski), or if they are to teach technical writing (see Allen, Alred, Cox, Evans, Rivers, and Wharton).

Only three of the sources mention doing anything to prepare writing teachers outside the context of a graduate English program. Two community college English teachers have discussed the training procedures their departments have adopted both to see that their part-time teachers are qualified to teach writing and to create a stronger sense of collegiality between the regular full-time staff and the part-time or temporary staff (see Harley and Nist). At least one university has a similar program to prepare lecturers who will teach advanced composition (see Hayes).

Logically, absence of evidence is not evidence of absence. So the failure to locate articles detailing the training activities of community colleges or four-year schools without graduate English programs fails to prove that such programs do not exist. (In these contexts, there might simply be no payoff for writing about the programs.)

On the other hand, the common wisdom of the profession, plus discussions with community college instructors, plus the failure of the Gibaldi and Mirollo survey to turn up such programs, all suggest that they are rare.

One conclusion is that if writing faculty members are to have received training in teaching writing, then they probably must come from the ranks of English teaching assistants.

The CCCC Committee on the Preparation of College Teachers of Writing also thought it would be revealing to examine the books specifically designed as textbooks to prepare college writing teachers, a genre apparently begun by William Irmscher's Teaching Expository Writing. Presented here, in a second alphabetical listing, is an extensively annotated list of such volumes. Books addressing preparation for Basic Writing, Technical Writing, and Writing-Across-the-Curriculum are excluded, as are works of vitally important pedagogical theory and scholarship, even though the latter texts are often used in courses for preparing writing teachers. Also excluded are the several anthologies of previously published articles that have been assembled for such courses and relevant bibliographical sources.

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On Preparing College Composition Teachers

An Annotated List of Relevant Articles

CCCC Committee on Preparation of College Teachers of Writing

Adams, Ronald, et al. "Training Teachers for the Writing Lab." Writing Center Journal 7.2 (Spr/Sum, 1987): 3-17.

Four perspectives are offered on what sort of preparation tutors in writing centers need: that of a new undergraduate tutor, a new graduate tutor with classroom experience, an experienced tutor, and an experienced director of a center. Includes a synthetic checklist of the various topics that a tutor training program needs to address: e.g., clearly separating the administrative and teaching concerns of the center, establishing clear philosophy, offering a variety of learning situations to the new tutor (not just lecture, but observation of tutoring plus practice at it), and strategies for diagnosing "deep structure" of a student's problems, not just the problems manifest in a single paper.

Allen, O. Jane. "The Literature Major as Teacher of Technical Writing." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 69-77.

Argues that literature graduate students can be effective teachers of undergraduate technical writing since they are accomplished at research, are skilled readers and effective writers. They need guidance about textbooks and detailed course plans at first. They need only to learn that technical writing is essentially referential discourse for readers and that publications are available to help understand such issues as technical audience adaptation, technical collaboration, and the use of visuals.

Alred, Gerald J. "Developing a Technical Writing Theory and Pedagogy Course in English Departments." Journal of Technical Writing and Communication 10 (1980): 337-45.

Describes the need and procedure for establishing a graduate course in Teaching Technical and Business Writing at the University of Wisconsin at Milwaukee. The course included four writing tasks: a review of literature on a single issue in technical writing, an evaluative comparison of two leading textbooks for technical writing courses, a stylistic analysis of several pieces of technical writing, and finally a syllabus for an undergraduate course. The writings were designed to work with a series of readings to familiarize students with the theoretical bases of technical writing and the way theory underlies pedagogy.

Anderson, Paul V. "Teaching the Teacher What Government and Industry Want from Technical Writing." Teaching and Professional Communication. Ed. Thomas M. Sawyer. Ann Arbor: Professional Communication Press, 1977. 65-78.

Argues that "teachers of technical writing are not fully trained until they have worked as writing specialists in business, government [or], industry." Three ways to do this are as temporary employees in summers, as faculty interns, and as consultants. When these are not possible, teachers may gain the needed situational knowledge by seeking opportunities to talk with technical communicators or faculty who work as consultants.

Berlin, James. "Contemporary Composition: The Major Pedagogical Theories." CE 44 (1982): 765-77.

Divides composition theories into four: Neo-Aristotelians or Classicists, Positivists or Current-Traditionalists, Neo-Platonists or Expressionists, and New Rhetoricians. Concerned about the way knowledge is discovered and communicated with regard to relationships among writer, subject, audience, reality, and language. Argues for New Rhetorical approach.

Bernthal, Craig A., and Jay B. Ludwig. Teaching Composition: A Handbook for Graduate Assistants. East Lansing: Michigan State U. Dept. of English, 1986. ED 293121. (33pp)

Includes information on preparing syllabus, handouts, writing assignments, conferences, portfolio grading, class discussion, peer editing etc.

Berthoff, Ann E. "Is Teaching Still Possible? Writing, Meaning, and Higher Order Reasoning." CE 46 (1984): 743-55.

Contrasts "pedagogy of exhortation" to "pedagogy of knowing." Explains problems inherent in conceiving language as means of communication rather than as medium for making meaning; problems with empirical research attempting to measure cohesion; problems with research designs that eliminate meaning. Explains that students find generalizing more difficult than abstracting; in order to attain a "pedagogy of knowing," instructors must help students use abstracting capabilities to develop generalizing abilities.

Bishop, Wendy. "A Microethnography with Case Studies of Teacher Development Through a Graduate Training Course in Teaching Writing." Diss. Indiana University of Pennsylvania, 1988. [See next entry for annotation.]

Bishop, Wendy. Something Old, Something New: College Writing Teachers and Classroom Change. Carbondale, IL: Southern Illinois UP, 1990.

Describes the major features of a summer internship at Indiana University of Pennsylvania (fictitiously called Gatton University). The effects on the teaching of five participants in one course are studied in detail. The course emphasized an assignment generator to encourage student-created topics, peer writing groups, sentence combining, use of student learning logs, in-class conferences, sharing of teachers' writing, publication of student work, and formal measures to evaluate writing courses. The avowed goal was to sell teachers on a writing-as-process, whole-language approach to the classroom. Author concludes that teachers' preexisting attitudes about composition as well as their specific professional situations influence both nature and degree of change from such a course, but all five teachers did change their classrooms the following year. For all teachers, change "required that they maintain high tolerance for ambiguity and for enduring the threats of identity loss or classroom chaos" (140).

Bishop, Wendy. "Teachers as Learners: Negotiated Roles in Writing Teachers' Learning Logs." Journal of Teaching Writing 10.2 (Fall/Winter 1991): 217-40.

Reports on a content analysis of learning logs kept by thirteen graduate students during a course in teaching composition taught at Indiana University of Pennsylvania. The students, most of whom were experienced college teachers returning for summer work, kept the logs regularly and shared them in small groups that met outside of class. Three primary models of response (scholar, practitioner, and analyst) were identified. On questionnaires, the teachers indicated that they found both the logs and the group exchanges valuable, although they suggested that they would have preferred the professor to read and respond to the logs also. Keeping logs and discussing them led both to learning course content and to an object lesson in using logs to teach writing.

Braddock, Richard. "Reversing the Peter Principle to Help Inexperienced Graduate Assistants Teach Freshman Rhetoric." 32 CE (October 1970): 45-49.

Narrates how and why University of Iowa went from weekly meetings/lectures for teaching assistants to required internship seminars team-taught by an experienced teaching assistant and a faculty member. Describes the structure worked out, and the responses to an assessment questionnaire developed after the first seminar in 1969. Argues strongly for the required seminar.

Brannon, Lil, and Gordon M. Pradl. "The Socialization of Writing Teachers." Journal of Basic Writing 3 (Spring/Summer 1984): 28-37.

Describes a carefully thought-out training course for new teaching assistants based on inductively examining their own writing processes, experiences, and attitudes. Course includes writing about their processes, tape-recording their teaching and analyzing the exchanges, examining their own reactions to commenting practices of others, extended classroom observation and feedback by the instructor, reading works by Macrorie, Elbow, and Coles, developing their own assignment sequences, and practicing freewriting.

Bridges, Charles W. "The Basics and the New Teacher in the College Composition Class." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 13-26.

Briefly traces the movement in composition from a view of basics as acquiring grammatical skills to an emphasis on writing as a way of knowing. Recommends that training of new composition teachers be based on rhetorical theory and research that support a student-centered curriculum. Describes five elements of teacher training that new teachers should incorporate in classes: a process approach, peer collaboration, focus on clarity and rationale of assignments, constructive responses to writing, and de-emphasis of error. Offers a useful mix of reading useful mix of readings, assignments, and class activities for a tea

Broder, Peggy F. "Writing Centers and Teacher Training." WPA 13 (Spring 1990): 37-45.

An overview of the ways tutoring in a writing center prepares new instructors to teach formal courses--by allowing tutors to assist students as they invent and draft and to recognize students' ownership of their texts; by exposing tutors to students with different abilities and problems; by providing a forum for discussion of theory and practice with other

tutors and instructors; by introducing tutors to various writing courses, assignments, and methods of instruction plus the theories they rest on; by offering frequent practice in holistic response to writing and in presenting criticism to students; by requiring tutors to develop explanations of grammatical principles that make sense to students; and by giving tutors a realistic sense of what students can accomplish in a writing course. Also suggests limitations of the writing center as a training center for new instructors.

Brown, Betsy E., and John T. Harwood. "Training and Evaluating Traditional and Non-Traditional Instructors of Composition." Journal of Basic Writing 3 (Spr/Sum 1984): 63-73.

Briefly outlines the formal instruction and supervision of "non-traditional" writing instructors--those without training in rhetoric and composition--so as to prepare them to teach a two-sequence course in freshman composition at Penn State. Discusses the comprehensive formal evaluations of such teachers and concludes that the quality of student writing is comparable in non-traditional and traditional instructors' classes.

Burnham, Christopher C. "Recruiting, Training, and Supporting Volunteer Basic Writing Instructors: A Working Program." Journal of Basic Writing 3 (Spr/Sum 1984): 14-27.

Outlines the training of volunteer basic writing instructors drawn from full-time faculty from disciplines other than English. Explains how such faculty are motivated to volunteer. Gives a detailed description of training activities, including a list of required readings and the purposes and scope of training workshops. Emphasizes instruction in holistic evaluation of student writing, course design, development of a vocabulary for talking about writing, understanding of the relations between writing and learning, use of peer review, choice of texts, sharing and critiquing of syllabi and assignments, and use of pre- and post-tests. Discusses support services provided to basic writing classes, especially the availability of peer tutors to work one-on-one with students.

Cazort, Douglas. "Advice from a Recent Has-Been to a TA Starting Cold." Freshman English News 10.3 (Winter 1982): 1-4.

Breezy advice that will interest most TA's. Asserts that we know some things about teaching composition, but most things we don't yet know, so we all make mistakes. The only thing we know for sure is that teaching formal grammar is of little benefit. Urges new TA's to relax and experiment with various ideas and methods. Describes structured training and mentoring program at Virginia Tech.

CCCC Task Force on the Preparation of Teachers of Writing. "Position Statement on the Preparation and Professional Development of Teachers of Writing." CCC 33 (Dec. 1982): 446-49.

A general list of the "opportunities" that all writing teachers should be provided, no matter what the level. Includes opportunity to write, to read and respond to writing, to become perceptive self-readers, to study and teach writing as a process, and to experience writing as a way of learning. Includes programmatic implications of the opportunities needed.

Chapman, David W., and Gary Tate. "A Survey of Doctoral Programs in Rhetoric and Composition." Rhetoric Review 5 (1987): 124-86.

Reports on survey of the 53 institutions identified as offering graduate programs with specializations in rhetoric/composition. Argues that growth of such programs provides evidence for the growing importance of rhetorical studies in English. Identifies vulnerabilities of programs, including small professional staffs. Gives rationale for the survey and outlines both common features and contrasts among programs.

Christensen, Francis. "The Course in Advanced Composition for Teachers." CCC 24 (May 1973): 163-70.

Argues for importance of a special course in practice and teaching of composition. Recommends that courses in grammar and language history be prerequisites for the composition course. Suggests that the course deal with both imaginative and discursive writing, with rhetoric, and with production, analysis, and evaluation of texts. Explains why course should begin with study of sentences in narrative and descriptive writing and then consider rhetorical issues such as invention, arrangement, voice, and audience analysis.

Clark, Irene Lurkis. "Preparing Future Composition Teachers in the Writing Center." CCC 39 (1988): 347-50.

Argues that formal coursework has limited use in training new instructors. Recommends using the writing center to train new teachers. Such training gives new instructors opportunities to observe student writers and learn about their approaches and attitudes toward writing as well as their errors; influences instructors not to unduly emphasize error; hones skills in quick diagnosis of writing problems; alerts them to how teachers' comments can help students learn to revise; encourages them to use individual conferences and group tutorials in classes; gives them realistic expectations about what students can accomplish in a given period, thereby assisting them in formulating good assignments.

Coles, William. "Teaching the Teaching of Composition: Evolving a Style." CCC 27 (Oct. 1977): 268-70.

Argues for a teacher training program that requires teaching assistants to create connections among composition issues, theories, and practices. Identifies how such a program enables TA's to develop an individual style or voice. Emphasizes the importance of creating and sequencing assignments to teacher development.

Comley, Nancy R. "The Teaching Seminar: Writing Isn't Just Rhetoric." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 47-57.

After reviewing our "fragmented profession" and noting divisions often present between literature teachers and composition teachers, Comley faults most training seminars because they focus too tightly on theories of composition and assume all TA's intend to be composition specialists. Many, however, plan to teach literature and need to be shown connections between literature and composition. They need to understand the relationship between writing and courses in arts and sciences, which requires a training seminar to offer more than composition theory. Argues for using literary texts in composition classes as one way to help TA's work with both aspects of our discipline. Insists that training seminars

include writing from all participants and proposes that TA's maintain a journal on two students throughout the term, including comments on classroom interaction and on writing progress. Journals can become basis for seminar discussions and papers. Faculty with literary and creative writing focus should be in the seminar to help bridge the gap.

Connelly, William. "Training GTA's to Teach: Persona, Personality, and Policy." CCCC 1982. ED 213046. (13pp)

Written to help the new teaching assistant develop an "instructor persona." Offers advice for new writing teachers in general and for faculty supervising either group. Suggests that instructors develop student empathy by writing the assignments given to students (required of TA's during training) and discovering some of their feelings in doing various kinds of writing. Offers advice on developing the bridge that allows new instructors to connect personal philosophies and methods with department requirements and politics. Gives suggestions for helping new faculty with evaluation.

Connors, Robert J. "Rhetorical History as a Component of Composition Studies." Rhetoric Review 7 (1989): 230-40.

Asserts that knowing history of rhetoric is what situates us. It can help show the roots of discourse study and suggest that composition instructors are not creating something entirely new; can provide teachers with "examples, precedents, testimony, witnesses" that help them better understand their research, their methods, and their students. Suggests that the "modern" field of composition began in 1963 and that teachers and researchers need historic touchstones to guide them in this relatively new field.

Corbett, Edward P. J. "Teaching Composition: Where We've Been and Where We're Going." CCC 38 (1987): 444-52.

As a member of the older generation of composition teachers, Corbett contrasts what his cohort knew with what current generation of potential composition teachers take as givens. Observes changes in profession, including shift from product to process, growth of technical and business writing, and writing across the curriculum. Dates beginning of modern composition movement to 1963 CCCC in Los Angeles and traces new journals, new books, and new theorists who have contributed to the paradigm shift. Ends with plea that theory be tried in the classroom and not just written for journals. The bottom line is how well it helps students write.

Cox, Don R. "Fear and Loathing in the Classroom: Teaching Technical Writing for the First Time." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 58-68.

Examines two extreme stereotypes: the English teacher with strong literary bias and the technical writing teacher with background in electronics or engineering. Asserts both are misconceptions. Argues that anyone interested in teaching that "writing should be clear, concise, and to the point" can find interesting and rewarding material in technical writing classroom. Tech writing depends on concept of audience, which trained writing instructors already understand; it is also situational, written at a specific time to solve a problem of which writer and reader are both aware. Asserts TA's who teach technical writing once ask for the course again.

Crowhurst, Marion. "Prerequisites for Teaching Writing: What the Writing Teacher Needs to Know and Be." Canadian Journal of English Language Arts 11.3 (1988): 5-12.

Traces traditional product-oriented methods that have controlled the profession to the century-old writings of John Genung. Argues that new teachers of composition must set such methods aside in favor of process theory. Going beyond the usual view of process theory, contends that process must shape the way teachers respond to and evaluate student writing. Teacher becomes a "coach" who helps students achieve their goals instead of penalizing them for shortcomings. Teacher must also know technical features of the language.

Danis, M. Francine. "The Voice in the Margins: Paper Marking as Conversation." Freshman English News 15 (Winter 1987): 18-20.

Based on Tristram Shandy's comment that "Writing when it is properly managed . . . is but another form of conversation." Suggests that routine grading of papers can become dull and unrewarding, but if students are seen as audience and the instructor as conversing with them, the process takes a new and valuable path. Since seeing each student for conference about each paper is usually not possible, having written dialogue relieves the teacher of much of the tedium of marking and gives students positive feedback on essays.

Derounian, Kathryn Zabelle. "From Graduate Assistant to Assistant Professor: Promotion in Composition Teaching Skills?" Freshman English News 10 (Winter 1982): 19-20.

Examining her experiences as both a GA and Assistant Professor, Derounian proposes that students probably get better instruction from the former because GA's are more interested in what they are teaching, spend more time preparing for their classes, are more willing to experiment with content from one term to the next. Useful comparison of two approaches to composition, one a methodology and the other simply a survival strategy.

Diamond, Robert M., and Franklin P. Wilbur. "Developing Teaching Skills During Graduate Education." To Improve the Academy: Resources for Student, Faculty and Institutional Development. Ed. Linda Hilsen. Stillwater OK: New Forums Press, 1990. 199-216.

Taking as a given that "too many faculty have entered the profession with inadequate training for the vital instructional roles they must assume," Diamond and Wilbur survey the various sorts of preparation programs that exist for teaching assistants in all disciplines. They present brief case studies of four university-wide training programs at large schools (Syracuse, Ohio State, Washington, and UCSD). In a 1986 survey, "less than 20% of the institutions reported formal courses in teaching designed primarily for teaching assistants." "To be successful a teaching assistant program must have four characteristics. First, it must be required of all teaching assistants; second, it must be continuous (providing support as long as the individual has teaching responsibilities); third, it must begin prior to the start of the first teaching assignment; and fourth, it must combine elements of both all-institution and departmental activities and responsibilities."

Diogenes, Marvin, Duane H. Roen, and C. Jan Swearingen. "Creating the Profession: The GAT Training Program at the University of Arizona." WPA 10 (Fall/Winter 1986): 51-59.

A plea for collegiality and respect between GA's and tenured faculty. Argues that GA's must not be seen as cheap, untrained labor, but as junior colleagues with whom ideas can be shared. Numerous ideas for developing a supportive GA training and mentoring program. The authors contend that senior faculty supervisors must cultivate a partnership with GA's. Accomplished, in part, by giving GA's more authority in classroom and grading, by asking them to visit and critique classes taught by their supervisors, and by encouraging GA's and senior faculty to collaborate on composition research and publication.

Donovan, Timothy R., Patricia Sprouse, and Patricia Williams. "How TAs Teach Themselves." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 139-47.

Contends that teaching English in America is based on craft guilds of Middle Ages: a master (professor) runs the shop and an apprentice (TA) does the work and learns the technique. But the system frequently falls apart because the master is usually skilled in literary analysis and not composition methods, and the TA does not really assist but actually does the task at hand (teaching). Too many departments seek to control TA's with severe syllabi and specific class monitoring. Argues that TA's, when left alone, can create extraordinarily fine assignments and methods--illustrated with set of revision activities developed by TA's.

Dunn, Richard J. "Teaching Assistance, Not Teaching Assistants." ADE Bulletin 97 (Winter 1990): 47-50.

Department chair argues for a Ph.D. program that would fully prepare new doctoral recipients for teaching. Program includes having all doctoral students teach and participate in a year of courses and/or colloquiums about teaching (both composition and literature); reasonable workload and salary; peer collaboration on teaching; varied teaching assignments including both literature and composition; mentoring and team teaching; and making teaching part of doctoral exams.

Eble, Kenneth E. "Preparing College Teachers of English." CE 33 (Jan 1972): 385-406. [also published separately as NCTE/ERIC monograph].

Based on an NCTE/ERIC survey of twenty-seven English departments that granted over half of all Ph.D.'s in English. Concludes: "One cannot point to many graduate departments of English which seriously undertake to prepare college teachers." Of twenty-three "major schools," five had programs designed to prepare junior or four-year college teachers; three had the D.A. or an "equivalent program" with a strong emphasis on teaching. Only four schools allowed thesis or dissertation options permitting "formal research in the teaching of English." Eight schools did require Ph.D. candidates to have teaching experience; only one school reported a minimum requirement (one year and three courses). Eble endorses recommendations in Allen's The Ph.D. in English and American Literature that "a part of the regular doctoral course should be required supervised teaching for one or two years." "Making the preparation of the teacher a genuine part of the student's graduate program is the major step to be taken." Doctoral examination should include recognition of the candidate's specific preparation for teaching.

Evans, William H. "Who Is Qualified to Teach Business Writing and Technical Writing? CCCC 1980. ED 185590. (16 pp)

Reviews extensive opportunities for teaching business and technical writing, explains that demand for such teachers exceeds number of trained faculty, and suggests new faculty with such training thus have advantage in job market. Based on extensive survey, asserts the best training occurs in supervised internship in business or industry. Describes business and technical writing as "up-front communication" permitting readers to find messages quickly with no possible ambiguity. Survey points up interesting attitudes toward methodology, evaluation (for instance, holding out-of-class conferences and using handouts for models as being the two most effective teaching techniques). Among twenty-nine aspects of methodology reviewed, using instructional television and requiring all writing to be done in class ranked last.

Foster, David. "Training Writing Teachers in a Small Program." WPA Journal 10 (Fall/Winter 1986): 43-50.

Contends that small programs and their systems of training and evaluation actually drive the profession; argues that successful large programs actually mimic small ones by dividing the large population into smaller instructional groups. "Structure, not size, is the crucial variable in weighing differences among writing programs." Examines some aspects of proposed program in more detail, including giving TA's more active roles in planning and designing courses, including full-time faculty besides composition director in mentoring programs, and appointing TA's to departmental committees working on composition.

Fulwiler, Toby. "Interdisciplinary Writing Workshops." CEA Critic 43 (Jan. 1981): 27-32.

Writing to people who train across-the-curriculum writing instructors, Fulwiler describes "retreat-like" workshops that are primarily experiential and "draw consistently on knowledge and ideas already present among the participants." The workshops show participants that writing is a form of learning and that personal, expressive writing is useful in this context; that writing is process based, requiring multiple drafts; and that writing problems are many and varied. The workshops rely on "general pedagogical principles," but also include sharing of practical notions. Such workshops require administrative support.

Gage, John T. "The Uses of a Handbook for Teachers." WPA 13.3 (Spring, 1990): 5-15.

The handbook for teachers of composition at the University of Oregon is an important part of the training of composition teachers there. Gage notes the various values of the handbook, including the fact that the "local" handbook is "a better 'text' for prospective graduate student teachers" because it is specific, giving prospective teachers a grasp of theoretical and practical issues locally, and because it opens a community dialogue through use of juried essays by local composition instructors. Includes the handbook's Table of Contents.

Gage, John T, and John C. Schafer. "Humboldt State University's Master's Program in the Teaching of Writing." WPA 7 (Spring 1984): 27-34.

Covers the development, curriculum, and strengths and weaknesses of a Master's program in the teaching of writing. This program cooperates with a Writing Project program and is

directed at elementary through senior high school teachers as well as university composition instructors. Discusses content of courses intended to provide students with a comprehensive view of writing instruction and shows the relationship of Humboldt's Composition Emphasis and Literature Emphasis tracks.

Garnes, Sara. "Preparing the Ideal Teacher of Basic Writing." Journal of Basic Writing 3 (Spring/Summer 1984): 4-13.

Describes both the ideal course in teaching Basic Writing and the Ohio State U. program for preparing Basic Writing teachers. Such teachers must have (1) commitment (which means working voluntarily and understanding Basic Writers' needs for help and time); (2) curiosity about language use, development, and variation; and (3) confidence in students' ability to learn and teachers' ability to teach and write. Ohio State program consists of a five-hour practicum plus weekly staff meetings, attended by Dean, Provost, department colleagues, and faculty from other departments.

Gebhardt, Richard. "Balancing Theory with Practice in the Training of Writing Teachers." CCC 28 (May 1977): 134-40.

Analyzes the needs of individuals preparing to teach writing and locates four kinds of needed knowledge: (1) structure and history of the English language, (2) rhetoric, (3) theoretical frameworks (including classical/existential, thinking/writing, and product/process), and (4) reliable classroom methods. Includes suggested readings about all areas plus five critical notions about methods, plus suggestions about how these concepts are balanced by practical matters in educating teachers of writing.

Gebhardt, Richard. "Unifying Diversity in the Training of Writing Teachers." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 1-12.

Stresses necessity in courses on teaching composition of letting students develop their own theoretical and integrative base. A responsible training course should balance theory and practice by helping students become more self-conscious, effective writers, making students aware that the profession of composition requires one to be a writer, providing opportunities for peer criticism, and offering a range of approaches so students can write about the teaching of writing. The course should help students develop unified points of view about composition and teaching, including ways for students to relate ideas about writing and its teaching, and to see writing as a set of collaborative activities that lead to discovery as well as communication. The course would lead students to organize classes around these ideas, noting that writing is not limited to a single set of steps. Includes suggested readings.

Gefvert, Constance J. "An Apprenticeship for Teaching Assistants." Freshman English News 10.3 (Winter 1982): 16-19.

Apprenticeship program at Virginia Polytechnic includes a course in teaching composition. Author insists that training of teaching assistants include knowledge from research, especially that concerning writing and reading, and information about pedagogical techniques. Program requires important financial support from administration.

Gefvert, Constance J. "Training Teachers of Basic Writing." Basic Writing: Essays for Teachers, Researchers, and Administrators. Urbana: NCTE, 1980. 119-40.

Focuses on teaching Basic Writing teachers and on research differentiating basic from other writers. Describes syllabus for a 15-week course for teachers of basic writing, based not on skills students are assumed to lack but on those actually lacking and how they can be taught. Course emphasizes variables that research there found to be "most significant in discriminating between the writing [of basic writing and freshman composition students]." Description includes materials and information about how to include a practicum.

George, Diana. "Who Teaches the Teacher? A Note on the Craft of Teaching College Composition." CE 51 (1989): 418-23.

Reviews three texts concerned with teaching composition: Bridges' Training the New Teachers of College Composition, Harris's Teaching One-to-One: The Writing Conference, and Meyer and Smith's The Practical Tutor. Sees the central theme in Bridges as the need to merge theory and practice. Finds Meyer and Smith particularly useful for novice peer tutors and interesting as illustrating varied work in writing centers. Says Harris's book "belongs in every course designed to train new teachers of writing" because it explains how theories and research in writing relate to practice.

Gracie, William J., Jr. "Serving Our Teaching Assistants and Our Profession: Teaching Graduate Students to Teach Composition. CCCC 1982. ED 214170. (15 pp)

Discusses need for formal programs to provide MA students with adequate academic training in teaching college composition. Author suggests a negative climate for such training exists in many colleges and lists ways to change it by making departments more aware of exigencies of job market, creating academic (not merely apprenticeship) programs, encouraging research within composition courses, inviting guest lecturers, and providing awards for best graduate student teachers. Includes a course design used at Miami University.

"Guidelines for Junior College English Teacher Training Programs." CCC 22 (1971): 303-13.

Offers fundamental rationale for preparing English Department MA students to teach in Junior Colleges. Discusses the necessary competencies for such teachers, describes how they might be provided, and suggests how such programs might be administered. Competencies include linguistics, literature, rhetoric, writing, reading, and speaking. They must include experience in evaluating student writing and an internship.

Guinn, Dorothy-Margaret. "Freshman Composition: Developing Teaching Assistant Teaching Potential." CCCC 1982. ED 215359. (14pp)

Describes a four-day orientation program plus course for graduate students new to teaching college writing. Points particularly to need for such experiences since TA's lack knowledge about writing and want to focus on writing products when students need information about the process, and since TA's lack authority in the subject.

Handbook for Instructors: The University Writing Program. Amherst: University of Massachusetts, 1987. ED 285504. (27pp)

Describes the six-credit writing requirement at U. Mass, a three-credit freshman requirement and a three-credit junior course integral to the student's major. A separate three-credit remedial freshman course carries graduation credit but does not satisfy the freshman requirement. Briefly discusses assigning and responding to writing, peer response groups and conferences. Includes brief discussion of a final conference/examination for inexperienced and experienced teachers alike.

Haring-Smith, Tori. "The Importance of Theory in the Training of Teaching Assistants." ADE Bulletin 82 (Winter 1985): 33-39.

Critiques three types of TA training programs in composition: basic training, observation, and apprenticeships or advanced writing courses, in light of assumptions made about graduate students and composition teaching. Briefly describes training program developed at Brown, which integrates theory and practice. Underlying critique is the notion that a single approach to training TA's, whether "utilitarian" or "ethereal" fragments the TA's view of composition and literature. TA's need to know various theories of composition so they can understand what students are doing and see links between literature and composition.

Harley, Kay. "Training Part-Time Faculty." The Writing Instructor 3 (Fall 1983): 27-30.

Head of a junior-college department (Saginaw Valley State College) describes the need for special training for adjunct teachers and the difficulties of scheduling it. She got a small college grant to hold a four-day workshop prior to classes starting; seventy percent of those invited attended (and received a token stipend of $100). None of the participants had had any formal preparation in teaching college writing.

Harris, Muriel. "Modeling: A Process Method of Teaching." CE 45 (1983): 74-84.

Shift in emphasis from writing product to process has altered our thinking and theories about students' writing, but not necessarily daily practice since we still assess written products. Suggests we

1. teach writing processes,
2. diagnose problems with the process,
3. evaluate the success of process teaching.

Recommends using protocol analysis and modeling, for writing labs, workshop teaching, conferences. Utilizes Bartholomae's perspective in "The Study of Error" for asking students to explain their errors or have them read their errors aloud, to understand students' perceptions of their errors. Protocol analysis described as way of diagnosing and evaluating composing difficulties. Teachers should model process they want students to perform. Cautions that verbal protocols and modeling are useful only when conditions for their success are understood.

Hashimoto, Irvin Y. "Sensitizing Beginning Teachers of Writing." Journal of Basic Writing 3 (Spr/Sum 1984): 55-62.

Discusses philosophy of program at Idaho State and focuses on how teachers are taught to deal with selected writing problems that appear simple. New TA's tend to "believe in the efficacy of rules and 'grammar.'" Thus training must reorient or "sensitize" them. Uses comma splice as illustration. Provides different explanations of the error from professionals; since student errors are systematic, teachers must get beyond textbook approaches which can confuse students, yet these are the approaches beginning teachers are most comfortable with.

Hattenhauer, Darryl, and Mary Ellen Shaw. "The Teaching Assistant as Apprentice." CCC 33 (Dec. 1982): 452-56.

Two teaching assistants explain features of program at University of Minnesota in which they are treated as respected apprentices: allowed to teach a variety of classes, to co-author, to attend committee meetings, and to tutor in the Reading and Writing Skills Center. But in addition courses are taught in theory and practice of teaching both developmental writing and regular composition.

Hayes, Darwin. "Integrating Supervision, Evaluation, and Training: Graduate Student Internships in Teaching Composition." Columbus, Ohio: Center for Teaching Excellence, Ohio State University, March 1987. ED 285513. (8pp)

Describes program for preparing part-time faculty and teaching assistants to teach advanced composition courses at Brigham Young. New faculty or inexperienced TA's begin by sitting through the course and doing the assignments; then they team teach a large section with an experienced teacher, prior to teaching a section alone. Model for this program began with full faculty preparing to teach technical writing. (For freshman composition, assistants have a three-day workshop prior to class, a weekly seminar, and supervised classroom visits and consultation.)

Hellstrom, Ward. "Economics, Elitism, and Teacher Apprentice Programs." ADE Bulletin 77 (Spring 1984): 26-32.

A dean and former English department head argues that English departments are unlikely ever to take the preparation of graduate teaching assistants seriously both because of the tremendous cost such training would involve and because of a faculty attitude that is "downright hostile" to such preparation, since literary scholarship is seen as the purpose of the profession.

Hennessy, Michael. "Theory before Practice in the Training of Writing Teachers." CCCC 1986. ED 276031. (19pp)

Argues that new teaching assistants should not be given a traditional "what-to-do-on-Monday" survival course, but a course that stresses the theoretical underpinnings of composition. Describes such a seminar at Southwest Texas State University, including textbooks, readings, and final synthetic written assignment.

Hunt, Maurice. "Essay Evaluation as a Framework for Teaching Assistant Training." Freshman English News (Fall 1985): 19-21.

Essay evaluation should be first in training sessions for teaching assistants, and done in conjunction with detailed profiles of papers fitting each letter grade. Using the profiles, grad students and faculty evaluate two anonymous papers, then discuss. Other topics for TA workshops are making assignments, patterns of development, paragraphing, revision, pre-writing, and the course syllabus.

Hunt, Maurice. "Preventing Burn-Out in Teaching Assistants." Freshman English News 15 (Spring 1986): 12-15.

Burn-out often happens when teachers no longer believe a demanding task achieves meaningful results. Discusses specific causes of TA burn-out, plus strategies for aiding TA's based upon timely intervention to prevent burn-out.

Irmscher, William. "TA Training: A Period of Discovery." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 27-36.

Describes the extensive training program for new teaching assistants at University of Washington. It involves a three-day preliminary workshop that deals with the course goals, the general syllabus, the nature of the students, and making and responding to assignments. Then weekly meetings include more detailed syllabuses. In the first term, new teaching assistants observe each other and write descriptive accounts of what they saw. In the second term pairs, made of one experienced TA and one new one, observe each other. Irmscher argues that TA training requires a major commitment from the department and a staff member who regards himself/herself as a composition specialist and gets released time to direct the program.

Journet, Debra. "Preparing Teachers of Technical Writing." Technical Writing Teacher 11 (Fall 1983): 1-6.

Describes a graduate course taught by author at Clemson, combining theory and pedagogy. Course included model units taught by each student, on topics like audience analysis, style, technical definition, technical description. Students also studied theoretical work on values and technology, and Kuhn on scientific revolutions. The course syllabus is included.

Krupa, Gene H. "Helping New Teachers of Writing: Book, Model, and Mirror." CCC 33 (1982): 442-45.

The ideal professional development program for new teachers of freshman writing would be three things: book, model, and mirror. As book, it would provide knowledge about writing and its teaching, including the history and the structure of the English language, rhetoric theories of writing, and pedagogical methods. As model, the program would teach how to teach writing by teaching writing, putting would-be teachers in the position their students are in. As mirror, the program would help new teachers be aware of and reflect upon their pedagogical practice in a non-judgmental way. Such a program would work best if book and model were presented prior to teaching, followed by mirroring activities concurrent with teaching.

Larson, Richard L. "Making Assignments, Judging Writing, and Annotating Papers: Some Suggestions." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 109-16.

Offers suggestions for three "central acts" performed by writing teachers: giving writing assignments, judging those assignments (in the form of grades, advice about revision, summary analyses), and offering comments about students' papers. Assignments need to be precise; helpful questions to consider about assignment design are offered. Judgments should be on the piece of writing as a whole, not on its separate parts; more questions are listed for use in judging a piece of writing. Written comments should identify strong points as well as those that need improvement, should suggest how the student can improve next time, and given the student an explanation of the evaluation of the paper. Specific suggestions for comments follow.

Lehr, Fran. "ERIC/RCS Report: Teaching Teachers to Teach Writing." English Education 15 (Feb. 1983): 53-57.

Describes three programs developed to teach prospective teachers of writing. At Miami University of Ohio, graduate teaching assistants participate in a week-long workshop before classes begin in the fall, are assigned to a department mentor, and take a required rhetoric course. At Findlay College, an advanced composition course prepares prospective elementary and secondary teachers to teach writing. The University of Illinois trains experienced high school teachers to teach freshman composition, preparing them to be resource people in their school districts when they return.

Liggett, Sarah L. "Learning to Grade Papers." CCCC, 1986. ED 270 814 (21pp).

Reports study of a method for training TA's to evaluate and comment on student papers. Method involves background reading on evaluation, six rating sessions, mentoring by an experienced teacher. Effects of training were evaluated by the mentors, the trainees, students of the trainees, and comparison of same paper responded to at beginning and end of semester.

Lunsford, Ronald F. "Planning for Spontaneity in the Writing Classroom and a Passel of Other Paradoxes." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 95-108.

Discusses the importance of peer-group critiques in the writing class and how to plan for the success of such group work. Students must be trained to critique papers; a useful way to begin such training is a "fishbowl" demonstration by one group while the rest of the class watches. This experience can be followed by critique sheets for each assignment which continue the training (appendix gives an example of a critique sheet). Finally, discusses the problems that teachers fear with peer critiques and the potential benefits, concluding that the benefits outweigh the disadvantages.

Miller, James E., Jr. "Notes From an Editor." CE 24 (April 1963): 554-56.

"It has become a commonplace observation that a new Ph.D. in English is much better qualified to take over a graduate seminar in Spenser or Milton than to teach courses in

freshman composition, sophomore literature, or grammar for the high school teachers. . . . How long can graduate education continue this unrealistic course? . . . Is it not time now for English departments to take over as their own some areas of English education?" Recommends giving scholarships to students with teaching experience, then giving standard Ph.D. coursework with "a little more work in psychology and methodology," and allowing dissertation topics that relate to teaching and the profession.

Moake, Frank B. "Training Graduate Students as Teachers at the University of Illinois." Illinois English Bulletin 51.3 (Dec. 1963): 11-16.

Full staff members conduct regular group meetings, class visitations, paper-grading checks, and individual conferences with graduate assistants and make written evaluations on them.

Moran, Charles. "A Model for Teacher Training Programs in the Field of Writing." Journal of Basic Writing 3 (Spring/Summer, 1981): 64-78.

Describes a philosophy and macrostructure for preparing writing teachers used at the University of Massachusetts for preparing graduate students as well as for both brief and extended (eighteen month) workshops for public school teachers. The program assumes writing is an activity and that the teacher is most effective in the role of in-process editor. Since the conditions and history of the discipline often lead to ineffective teaching, the central activities of the approach are (1) writing by the prospective teachers and reflections about that writing together with weekly writing tutorials with the director, (2) tutoring using these insights and keeping full records of the students being worked with, and (3) introduction to some of the content issues of the field (the grammar debate, heuristics, freewriting, etc.).

Nemanich, Donald. "Preparing the Composition Teacher." CCC 25 (Feb. 1974): 46-48.

A 1973 Illinois conference on preparation of the composition teacher concluded that the work of composition teachers is valuable and that prospective composition teachers should receive preparation in three specific areas--writing, rhetoric, and writing methods. Nemanich describes the components of his course since it meets these criteria. Nemanich and his students, prospective writing teachers, write twelve to fifteen papers in a variety of modes, genres, and topics. In addition, they read extensively about rhetorical theory and the teaching of composition. Finally, they discuss and practice teaching methods, including assignment design, response to writing, and evaluation.

Nist, Elizabeth A. "'Colloquium': A Conversation about Excellence." Teaching English in the Two-Year College 17 (February 1990): 30-33. [Originally presented at Council of Writing Program Administrators Meeting, 1987. ED 288200. (9pp)]

To deal with reliance on adjunct faculty, Utah Valley Community College developed a plan for frequent staff colloquiums, for conversation and staff development. Adjunct faculty were paid an hourly rate to attend; contract staff were expected to attend. A flexible curriculum guide for teaching writing was distributed. Growth of rapport and trust overcame period of slow progress when adjunct faculty were not exercising their right to voice opinions. Eventually a contract faculty member was given released time to chair the colloquium. A staff development course, "Instructional Methods in College Writing Courses" was funded. Essential to the success of the colloquium program was the

participation of both adjunct and contract faculty, with equal votes and equal respect from colleagues.

Penfield, Elizabeth F. "Process, Product, and the Administration of the English Department." ADE Bulletin 84 (Fall 1986): 11-15.

The knowledge gap between process-oriented theory and product-oriented practice is closing in most college programs. Although many require product-based stylebooks and readers, Penfield argues that these books can be used in the service of process-oriented pedagogy by instructors who are increasingly informed by contemporary composition/rhetorical theory. The following assumptions characterize process-oriented pedagogy:

(1) Writing is an act of communication in which a writer addresses a particular audience to achieve a particular purpose.
(2) Students develop skill in writing by writing and revising.
(3) To write well, students need to practice writing in a variety of rhetorical modes and for a variety of purposes.
(4) Reading and writing are integrally related skills.

Pickett, Nell Ann, and Faye Angelo. "Informal Preparation for Teaching Technical Communication Reported As More Helpful Than Formal Preparation." SCETC Journal 20.2 (Fall 1987): 34.

A 1986-87 national research project investigated the profile of teachers of technical writing in order to determine the most appropriate training for them. Teachers of technical communication in two-year colleges are hardworking, dedicated professionals who benefit more from informal training--including the reading of professional materials, interaction with professionals in business/industry/government as well as with other technical writing teachers, and participation in professional meetings--than from formal training in college courses, seminars, and internships.

Potts, Maureen, and David Schwalm. "A Training Program for Teaching Assistants in Freshman English." WPA 7 (Fall/Winter 1983): 47-54.

This thorough but cost- and time-intensive training program for teaching assistants in Freshman English initially pairs one faculty mentor with two new TAs. It requires new TAs (1) to take a graduate course in composition/rhetorical theory, (2) to observe regularly a faculty mentor's composition class, (3) to meet weekly with the faculty mentor outside of class, and (4) to meet weekly with the director of freshman English in a seminar designed to focus on such pedagogical issues as assignment design, commenting, and evaluation. In the semester, the new TA is not required to observe the faculty mentor on a daily basis and is not observed as frequently by the faculty mentor. In the second year, the new TA is supervised somewhat more loosely by a senior TA.

Puccio, Paul M. "Graduate Instructor Representation in Writing Programs: Building Communities through Peer Support." CCCC 1988. ED 297333. (12pp)

A survey of fifty college writing programs to learn what kind of training is being offered to graduate assistants revealed the significance of peer support and involvement, and raised the following questions: (1) Can peers offer advice and support which is different from that

offered by faculty and administrators? (2) Do graduate student teachers bring to teaching a perspective which is valuably different from that of faculty? And (3) how might graduate student teachers view their political position and their role as teachers if there were such a community of support? Although traditional modes of training such as preservice orientations and class visits by faculty are helpful, the addition of peer support in the form of class visits by peers, peer mentors, and peer involvement in writing program decisions could help immeasurably in creating communities where graduate students know that their work is creative, important, and rewarding. Peer involvement in training programs can provide a valuable and meaningful addition to an already successful program.

Puccio, Paul M. "TAs Help TAs: Peer Counseling and Mentoring. ED 285502. (11pp) [Paper presented at Conference on Employment and Education of Teaching Assistants, Columbus, Ohio, Nov. 18, 1986]

University of Massachusetts has established a mentor system that pairs new teaching assistants with experienced TAs. Volunteer experienced TAs can consult the resource center staff as well as experienced mentors concerning their roles as counselors. Both mentor and novice complete an assessment questionnaire at end of year. Resource center provides videotaping for new TAs, and a peer counselor, who has been trained in videotape counseling, views the tape before meeting with the TA to help him/her learn from the experience.

Ramsey, Paul. "Teaching the Teachers to Teach Black-Dialect Writers." Tapping Potential: English and Language Arts for the Black Learner. Ed. Charlotte K. Brooks, et al. Urbana: NCTE, 1985. 176-82.

Describes graduate course entitled "The Teaching of Writing to Speakers of Dialect," which explored stereotypes about dialect speakers and writers in professional literature. Teacher and students discovered that course "expanded beyond the boundaries of teaching about writers" to issues of how to teach basic writers. Sees preoccupation with black dialect as new form of racism in field of composition.

Rice, Warner G. "The Preparation of College Teachers of English." CE 24 (May 1963): 635-38.

Early support for the then rare graduate program that has systematically incorporated teacher training into the doctorate: such programs usually include (a) supervision of TA's by senior staff, (b) small seminars on routine teaching problems and techniques, (c) required courses in problems and purposes of higher education, (d) appraisals of the novice teacher by students and supervisors.

Rice, Warner G. "The Preparation of Teachers in Colleges and Universities." CE 24 (May 1963): 413-14.

Graduate candidates are not judged on their ability to teach, though more than ninety percent will be teachers. We need a new approach to graduate education that emphasizes both classroom effectiveness and understanding of the profession.

Rivers, William E. "Qualifications English Departments Prefer for New Teachers of Business and Technical Writing: Is It Time to Reassess Our Degree Programs?" Journal of Business and Technical Communication 1 (Jan 1987): 89-99.

Enrollment in business and technical writing courses has grown significantly in the last five years. Based on an extensive survey of English Departments, this essay both predicts a continuing strong demand for teachers of business and technical writing in English Departments and analyzes the qualifications those departments prefer when hiring new faculty to teach business and technical writing. The most attractive candidates for these positions will have completed degree programs that combine the study of literature and composition. The composition and rhetoric degree is less appealing, especially to small institutions.

Roberts, David D. "Survival and Prosperity: TA Training Colloquia." Freshman English News 10 (Winter 1982): 4, 12-14.

TA training falls neatly into two categories: helping TA's to survive, (avoid embarrassing themselves during the first weeks of class) and helping them to prosper (develop a philosophy of teaching writing). The author suggests sequencing TA instruction so that early training meetings, in addition to providing basic suggestions for course planning and instruction should be used to dispel false assumptions such as friendliness is the best approach, rules and policies can be handled casually, all students possess a modicum of skills and are eager to improve their writing, and finally, most good teachers do the same things. Later colloquia can treat more theoretical matters.

Robertson, Linda R., Sharon Crowley, and Frank Lentricchia. "The Wyoming Conference Resolution Opposing Unfair Salaries and Working Conditions for Post-Secondary Teachers of Writing." CE 49 (1987): 274-80.

Gives a thorough account of the exploitative conditions which characterize the hiring of writing instructors, underscoring their lack of job security and threats to their academic freedom. The authors explain the discussions at the 1987 Wyoming Conference which gave rise to the resolution calling upon the NCTE Executive Committee to establish grievance procedures for post-secondary writing teachers seeking to redress unfair working conditions or salaries.

Robinson, William. "Teaching Composition Teachers How to Teach Writing." Composition Chronicle 3.8 (Dec. 1990): 4-6.

San Francisco State University offers a four-course graduate sequence leading to Certificate in Teaching of Composition. Requires it of applicants for part-time teaching. Required courses include Introduction to the Teaching of Writing (about sentences, paragraphs, and error patterns), Projects in the Teaching of Writing (college course design, making assignments, composing process, responding to writing), and Grammar and Rhetoric of the Sentence.

Rose, Mike. "The Language of Exclusion: Writing Instruction at the University." CE 47 (1985): 341-59.

Examines the language institutions use to discuss writing by criticizing five ideas often implicit in thinking and writing about composition by outsiders: (1) writing ability is judged in terms of the presence of error, (2) writing is a skill (3) which some of our students lack, rather than a discipline. (4) Some students are illiterate, but (5) our remedial programs can be terminated when students are taught to write in the earlier grades. Rose suggests that instead a "rich model of written language development and production" be affirmed, that the metaphor of remediation be abandoned, and that writing be considered a discipline. He recommends that substantive writing in all courses will help to undermine reductive notions about teaching writing.

Ruszkiewicz, John J. "The Great Commandment." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 78-83.

Urges new instructors to "teach writing" rather than to teach about writing, to use class time for encouraging students to engage topics in substantive ways. The author stresses the futility of too heavy a focus on teaching invention strategies as opposed to involving the class in discussion and debate about the subjects students choose to write about. He warns against permitting personal experiences to substitute "time and again--for research and creativity" and suggests an approach to teaching structure and style that is driven by attention to purpose and audience.

Ruszkiewicz, John J. "Training Teachers Is a Process Too." College Composition and Communication 38 (1987): 461-64.

Describes what occurred when the author modified a graduate course in teaching writing to make the course itself process based. Instead of being introduced to a variety of theories and encouraged to make their own choices, students began by examining the texts to be used in the course, by making a commitment to using peer groups and teacher responses to papers in progress. Only ten weeks into the course did they begin reading some research about composition and at this point it had direct relevance to what they had been doing all term. The course closed with a meeting in which freshman students from several of the sections met with the instructor and graduate students for a discussion of how the process approach had worked: "the most interesting, most intriguing class I have ever had" (463).

Seyfarth, Sue. "The Professional Development Program: More than One Opportunity at Iowa." Freshman English News 10 (Winter 1982): 16-19.

Describes the Professional Development Program for TA's at the University of Iowa, emphasizing the role of the returning TA's who plan the program with faculty. The benefits of this arrangement are described: faculty and TA's have a rare opportunity for exchange of ideas, TA's keep the faculty in touch with the needs of new TA's, the TA planners gain administrative experience they could not have obtained from teaching alone, and most important, TA confidence and morale increases.

Simpson, Isaiah. "Training and Evaluating Teaching Assistants through Team Teaching." Freshman English News 15 (Winter 1987): 4, 9-13.

Offers an imaginative approach to TA training: team teaching with a composition specialist after a course in theory is completed. Team teaching has several benefits: the problems novice teachers have in executing plans are reduced; the instructor can model useful techniques or assist the TA. The instructor achieves a better understanding of the problems of beginning teachers. After experiment twice with team teaching, Simpson suggests that it be delayed until the TA's second semester of teaching.

Smith, Louise Z. "Composing Composition Courses." CE 46 (1984): 460-69.

Smith believes that writing assignments should be sequenced recursively, "constantly spiraling back from later to earlier writing," moving back and forth between the abstract and the concrete. She shows how writing assignments in courses structured by genre, definition, and chronology can be sequenced recursively using the four basic modes of discourse (narrative, description, evaluation, and classification) as a heuristic. The sequences of assignments suggested reflect the classical view of the relationship between different thinkings and writings made popular in the work of James Kinneavy.

Smith, Philip E. II "A Pedagogy of Critical and Cultural Empowerment: What We Talk about in Graduate Teaching Seminars." CCCC 1989. ED 307617. (11pp)

Describes graduate program at University of Pittsburgh designed to provide professional and pedagogical preparation. Some twenty first-year teaching assistants go through a year-long program that includes a summer workshop, weekly staff meetings, observations of their classrooms with follow-up conferences, and a two-semester sequence of required seminars. The program has an overt philosophy that involves understanding literary texts as historical productions and compositions as socially constructed.

Smith, William L. "Using a College Writing Workshop in Training Future English Teachers." English Education 16 (May 1984): 76-82.

Smith describes the internship segment of the University Writing Workshop required for all future teachers of English at the University of Pittsburgh. The workshop gives students the opportunity to work with a variety of students and writing problems in addition to providing many short, concentrated teaching experiences and immediate feedback. Because the internship is tied to a required methods course and taken simultaneously, students get to translate theory into practice immediately. Three stages mark the training program: diagnosis, effective and focused treatment, and closure. Interns keep journals which become a record of their progress.

Sommers, Nancy. "Responding to Student Writing." CCC 32 (1982): 148-56.

Informed professionals "comment on student writing to dramatize the presence of a reader, to help our students to become that questioning reader themselves," and to encourage revision. Sommers reports on a research project conducted at New York University and the University of Oklahoma which studied the comments of teachers on first and second drafts and the interview responses of a number of representative students and teachers. The findings: teachers' comments can divert students' attention from their own purposes for writing; comments are often contradictory and are not text-specific; comments offer little direction for major revisions. Sommers advises teachers to distinguish between first and second draft issues in order to tailor comments to foster substantive revision.

Stewart, Donald C. "Comp Vs. Lit.: Which Is Your Job and Which Is Your Strength?" CE 40 (Sept. 1978): 65-69.

At 1977 NCTE, Stewart "tested" 74 English educators, leading to "conviction that too many English teachers in this country are not prepared to teach composition." Compares the respondents' knowledge of traditions, history, and contemporary issues in literature with their lack of knowledge on parallel matters concerning composition, though 45% of their time was spent teaching composition. As Fred Newton Scott maintained, English teachers must know theory and scholarship in rhetoric and composition.

Strenski, Ellen. Ed. "Possibilities: Scenarios and Scripts To Help Teaching Assistants Respond to Student Writing in All Disciplines." UCLA 1986 ED 315768. (45pp)

Matches samples of students' writings (journal entries, lecture notes, essays drafts, etc.) with lists of questions and comments TA's and writing non-specialists might use. Seven sections are presented paralleling general order of writing processes: (1) how to use the samples and the questions, (2) getting started, (3) collecting information, (4) developing and organizing ideas, (6) revising a draft, (6) test taking, (7) preventing plagiarism.

"Student Writing Groups: Demonstrating the Process." (videotape). Wordshop Productions, Inc. 3832 North Seventh Street, Tacoma, WA 98406. 35 mins.

Award-winning videotape shows a peer group responding to a paper in a "fishbowl" demonstration; writer reads her paper, the group critiques it, and the class watching asks the group questions about the process. Instructor's manual accompanying the video explains how it can be used in a writing class to show students the process of responding to one another's papers in constructive ways. The manual also has useful suggestions for setting up groups and for trouble-shooting when a group is not going well.

Suchan, James. "Training TA's to Teach Business Communication." Paper Presented at CCCC San Francisco, March 1982. Rpt. in Business Communication: Academic and Professional Perspectives. Ed. June Ferrill and Stephen T. Moskey. Hartford, Conn: Aetna Life and Casualty, n. d. 17-24.

Outlines a semester-long program to give teaching assistants both theoretical and practical knowledge relevant to teaching a management-oriented business writing course. A three-day pre-semester session is devoted to "survival skills," including introduction to the sorts of writing done by managers, how managers think about writing, the major stylistic features of good managerial prose, and how to evaluate managerial papers by students. Later weekly sessions treat (three to four sessions each): readability, organizational behavior, composing process, organizational communication theory. Assistants observe classes taught by experienced teachers and are observed in their own classrooms. Their grading/marking of papers is also monitored

Tirrell, Mary Kay. "Teaching Assistants as Teachers and Writers: Developmental Issues in TA Training." The Writing Instructor 5 (Winter 1986): 51-56.

Based on social and cognitive theories of Piaget, Vygotsky, and Bruner, cites parallels between the TA as teacher interacting with students and TA as student interacting with peers and program director. Discusses continuing and reciprocal processes of learning and teaching, progressive/regressive stages of individual growth, including William Perry's study. Advocates a teaching journal to help TA's focus on theories and experiences.

Trank, Douglas M. "A Professional Development Program for Graduate Instructors in Communication and Composition." SCA 1986. ED 277052. (10pp)

Arguing for full faculty involvement and acceptance of TA's as colleagues, and for atmosphere conducive to teaching and advising rather than training and supervising, Trank states TA's should be allowed to experiment and occasionally "fail" as they hone their teaching skills. A three-day pre-semester workshop and weekly seminars, following the same format the TA's will use in classroom, help them learn from each other as well as from experienced instructors. Sample guidelines and syllabi are provided, but each TA must write his/her own "course mechanics" statement. Informal weekly seminar carries two graduate credits and allows for discussion of specific classroom issues. At mid-term and semester end, each TA submits three student files for advice and evaluation. TAs also keep a teaching journal and can supplement their own departmental files. Classroom visits by the advisor are optional.

VanDeWeghe, Richard P. "Linking Pedagogy to Purpose for Teaching Assistants in Basic Writing." Training the New Teacher of College Composition. Ed. Charles W. Bridges. Urbana: NCTE, 1986. 37-46.

A two-part approach to training TA's to teach Basic Writing connects "pedagogy to purpose" with "a presemester orientation and a series of vigorous staff workshops." TA's receive a booklet explaining "the theoretical and research foundations" of the writing program as based in Moffett, Britton, Elbow, Shaughnessy, and Graves, plus general course goals, and articles on issues such as journal writing, writing groups, and evaluating and responding to writing. Workshops allow an exchange of problems and effective teaching strategies but focus particularly on key issues first discussed at orientation. "The key here is for the workshop leader to devise some strategy whereby TA's apply or discover theoretical principles and research findings in their work with students." Includes examples of workshops on writing apprehension, making assignments, and peer editing.

Weiser, Irwin. "Surveying New Teaching Assistants: Who They Are, What They Know, and What They Want to Know." WPA 14 (Fall/Winter 1990): 63-71.

Weiser describes a two-part questionnaire used at Purdue that helps him create orientation programs to take into account not only what composition instructors need to know (as discussed in various published collections and texts for the teaching of college composition), but also what new teachers "want to know." Information is gathered about prior teaching experience as well as the TA's immediate classroom concerns. Explains the way the questionnaire is used, noting particularly the way it reflects differences in felt need between experienced and new instructors. Weiser's tactic also dictates a new approach to the assignment of TA mentoring groups.

Wharton, Raena, and Merrill Whitburn. "Texas A & M University's Course for Training Technical Writing Teachers." The Technical Writing Teacher 8 (1980): 27-28.

Graduate course introduced at A & M in 1977 to prepare both professors and teaching assistants to teach in the growing undergraduate junior-level technical writing course. Graduate class is scheduled directly after the technical course and taught by same instructor. Graduate students observe undergraduate class at least weekly, mark papers (which are then marked by the professor), write research reports themselves on issues related to technical writing, evaluate textbooks, and produce a group project.

Ziolkowski, Theodore. "The Shape of the Ph.D.: Present, Past and Future." ADE Bulletin 97 (Winter 1990): 12-17.

Based on statistical predictions for the next decade plus current criticisms of graduate education, Ziolkowski argues that we will need to produce somewhat more Ph. D.'s in English than currently, but that most of them will be employed at liberal arts and four-year institutions. Overt preparation for teaching is desirable plus flexibility and a practical approach to scholarship.

Books on/for Preparing College Writing Teachers

CCCC Committee on Preparation of College Writing Teachers

Andrews, John D. W., ed. Strengthening the Teaching Assistant Faculty. New Directions for Teaching and Learning #22 (San Francisco: Jossey-Bass Inc., 1985).

This book concerns TA training programs in general rather than programs for writing teachers, but nevertheless has several useful essays. In particular, the essay by Andrews entitled "Why TA Training Needs Instructional Innovation" provides a rationale for TA training and some specific suggestions for innovative training practices. "The Process of Launching a TA Development Program" by Andrews et al. proposes a set of strategies for setting up an ongoing development program, and a chapter entitled "Additional Resources" lists resources on teaching, handbooks for teaching assistants, and videotapes for use in workshops.

Bogel, Fredric V., and Katherine K. Gottschalk, eds. Teaching Prose: A Guide for Writing Instructors. New York: Norton, 1984.

This book was put together by teachers in the Freshman Seminar Program at Cornell University, and evolved out of the writing-across-the-curriculum program at that institution. As the editors point out, it therefore "inevitably reveals a particular interest in the connection of writing and subject matter" (xv). There are chapters on composition theory and the curriculum, on designing a course, on classroom activities, on designing essay assignments, on responding to student essays, on understanding prose, on grammar, on computers and the teaching of writing, and on writing in the non-writing class; there is also a bibliographical guide to textbooks and various reference works. Although the book is organized according to the individual authors' areas of expertise rather than according to the questions and needs of a new writing teacher, individual essays are useful.

Coles, William E., Jr. Teaching Composing. Rochelle Park, N.J.: Hayden, 1974.

As Coles says in the Preface, although this text is intended as a teacher's manual for teachers who are working with the textbook, Composing: Writing as a Self-Creating Process, it is useful for teachers as a "description of a way of offering students an opportunity to increase their ability with the English language by increasing their consciousness of ways in which their lives are composed by language and vice versa." Coles and his colleagues at Drexel University with whom he developed the course that became the basis for the textbook, used the subject of teaching and learning to make students aware of themselves as writers.

The text includes the thirty imaginative assignments used in the course, with useful commentary describing the student and staff reaction to the assignments. The assignments offer opportunities for short informal non-graded writing as well as for longer essays. They often begin with a short text that is designed to stimulate students to explore their own experiences on the subject of the text--such as attitudes towards rote learning.

Coles' text, a product of the 70's emphasis on the value of writing about personal experience, provides an important contrast to the present preoccupation with reader-based and writing-across-the-curriculum composition courses.

Coles, William E., Jr. The Plural I: The Teaching of Writing. New York: Holt Rinehart and Winston, 1978.

Coles describes in great detail a freshman composition course he taught to a group of male science majors at an institute of technology in the 1960's. The book is an interesting historical document, but is very specific to that particular group, to the late 1960's, and perhaps most of all to Coles himself.

Connolly, Paul, and Teresa Vilardi. New Methods in College Writing Programs: Theories in Practice. New York: MLA, 1986.

An extremely useful reference for directors of composition and/or department chairs who wish to rethink their own composition program by comparing it with others. The Introduction states, "the purpose of this book is to report new methods of teaching and administering college writing programs." And the reviews of twenty-eight different programs are clearly organized to show readers "Who is teaching what, how, and why."

Information given for the twenty-eight schools includes a listing of the department(s) responsible for the writing program, a statistical breakdown on staffing, an enrollment policy, and the program size. Within this statistical information, directors and chairs can find a wealth of information to help shape their own programs or to use in arguments with administration for change. One can quickly find the average class size (eleven at Bard College) or the percentage of classes taught by assistant, associate, or full professors (0% at University of Maryland, 44% at Michigan Technological University).

The prose descriptions of the programs are enlightening and helpful. They detail the manner in which the course is conceived, taught, supervised, and reviewed at the various schools. Any director or chair, no matter how seasoned, will find worthwhile ideas by reading what these twenty-eight programs are doing.

In many ways this study of separate programs testifies to the variety that exists in our methodologies. Reading them offers one a quick overview of the state of our profession with all of its inherent strengths and weaknesses. The authors' summary statements of certain elements of answers they received (3-5) offer valid clues to new directions and would provide excellent material for a departmental discussion.

Connors, Robert, and Cheryl Glenn. The St. Martin's Guide to Teaching Writing. New York: St. Martin's, 1989.

An eight-chapter practical guide for new writing teachers about what works in the classroom. The first five chapters are in a section entitled "Practical Issues in Teaching Writing." Here the authors explain how to design a syllabus, what to do during the first few days of class, how to handle routine procedures such as conferences, workshops, making assignments, how to respond to student writing, and judging the total course after it's over.

The second large section is "Theories into Practice." It includes a long chapter on theories of invention, which covers classical invention, Burke's pentad, prewriting, freewriting,

modern topical questions, and the tagmemic heuristic. Then come chapters on teaching arrangement (mainly adapted from the classical oration), teaching style, and teaching the paragraph and sentence (which is built on Christensen's theories of levels of specificity).

Donovan, Timothy R., and Ben W. McClelland, eds. Eight Approaches to Teaching Composition. Urbana Ill.: NCTE, 1980.

Essays by eight authors summarize the various "approaches." Donald Murray discusses a writing-as-discovery approach in which students make meaning, "a meaning the writer probably did not intend." Paul Eschholz discusses a sophisticated, process-oriented use of prose models in which the teacher learns in conference the sort of piece the student is interested in writing and then selects relevant models for that student. Stephen Judy presents "The Experiential Approach," in which students write in a variety of modes and for specific readers but always about personal experiences and always with a structure chosen to fit the situation rather than pre-set. Janice Lauer describes "The Rhetorical Approach," which uses an extended writing process including audience analysis and peer response. Ken Dowst writes on "The Epistemic Approach" which uses a careful sequencing of personal exploratory assignments all involving different approaches to the same subject, in order to get students to understand how language creates the world they inhabit. The remaining three pieces are not actually on approaches to composition so much as related aspects. Harvey Wiener discusses Basic Writing, Thomas Carnicelli writes about writing conferences, and Robert Weiss discusses one model of writing-across-the-curriculum. The book is informative though dated.

Foster, David. A Primer for Writing Teachers. 2nd ed. Upper Montclair, NY: Boynton/Cook, 1992.

This text provides a remarkably clear account of how two traditions, the psychological and the rhetorical have shaped composition instruction. It also contains a useful chapter on the implications of poststructuralism and social constructionism for composition. The second half of the book centers on issues more immediately related to constructing and teaching a writing course such as student language differences, testing, writing assignments, and classroom strategies.

Foster is at his best when discussing recent discourse systems, the longest section in the book. His scheme for categorizing them (Relational Systems: Burke, Moffett, Britton; Categorical Systems: Kinneavy and D'Angelo; Micro-Rhetorics: The Sentence; Micro-Rhetorics: The Paragraph) is useful for contrasting these systems and for understanding how each contributes to the teaching of writing. For example, he suggests that an understanding of categorical systems such as Kinneavy's and D'Angelo's can help teachers "assess students' complex and perhaps contradictory intentions." The second half of the text contains pedagogical suggestions, briefly treated, but firmly grounded in recent theoretical understandings of the composing process and linguistic capacities of students.

Griffin, C. Williams, ed. Teaching Writing in All Disciplines. San Francisco: Jossey-Bass, 1982.

The writing-across-the-curriculum movement (as of 1982) is summarized by such contributors as Toby Fulwiler, John Bean, and Elaine Maimon via ten articles ranging from theory to discipline-specific practice. The theoretical chapters emphasize writing as both a cognitive process and a means of discovery and learning. The microtheme is described as one strategy for developing cognitive skills, applicable to a wide range of disciplines. Discipline-specific assignments in math, business, engineering, architecture, the humanities,

and sciences as well as practical suggestions about grading and teaching are described in later chapters. One chapter includes a short but discipline-specific WAC bibliography.

Hammond, Eugene R. Teaching Writing. New York: McGraw-Hill, 1983.

This is a clear and practical discussion of teaching what Hammond wishes we would call "informative" writing. Rejecting the use of either modes of discourse or models of writing, Hammond proposes a method based on moving students from close observation of specific details ("the value of almost any piece of writing depends upon the quality of its details") to drawing inferences for readers. The book begins with chapters on "Observation," "Specificity," "Understanding the Relation Between Facts and Meaning," and "Writing for a Reader." Later chapters discuss ways of using grammar, "ethos, logos, pathos," paragraphing, and voice. The book closes with a chapter of thoughtful writing tasks (called "exercises"), then more elaborate assignments and advice on how to grade and respond to them. "The quality of a writing course is more dependent on the quality of the writing assignments than on any other single variable."

Hartzog, Carol P. Composition and the Academy: A Study of Writing Program Administration. New York: MLA, 1986.

What kind of discipline is composition? Has it achieved definition, independent status, and authority within the university (as of 1984-85)? Assuming the answers to these questions involve political, structural, and practical factors as well as a theory-base, Hartzog examines writing programs on forty-seven AAU campuses. Against a backdrop of surveys completed by program administrators, three writing programs (Harvard, Penn State, North Carolina-Chapel Hill) are discussed in depth. The survey reveals that writing programs have changed dramatically, especially since the late seventies, but they often fit uneasily in traditional university structures. Program administrators disagree about the independent status of composition as a discipline. Given varying political, structural, and practical conditions, Hartzog concluded that no single model best exemplifies an ideal writing program. Nonetheless, composition may fail to achieve legitimacy if it pursues three distinct paths: composition as a field within English studies, composition as a field within Rhetoric/Communication, and composition as an interdisciplinary field. As a field whose identity is in flux, composition "absorbs the strategies, wisdom, and language of other departments" at the same time it serves them and calls into question assumptions behind any discipline. To date its authority depends on individuals teaching in and directing writing programs as much as it does on the state of the profession, the stature of those working in the field, and the professional coherence of the discipline.

Hashimoto, Irvin Y. Thirteen Weeks: A Guide to Teaching College Writing. Portsmouth, NH: Boynton/Cook, 1991.

Hashimoto explains how he believes college composition should be taught, assuming we have only one semester in which to do it. He proposes a course in which students write seventeen one-page papers and seven four-page papers. The goals are "to teach students a few ways to deal with other people's ideas, a few ways to deal with simple data, a few ways to argue a simple point, and sometime, if they can do that much, to get them to play with a few ideas about style.'" (21) The focus is on skills needed to produce effective academic prose.

The assignments largely consist of two sorts: "one that boils down to 'What do you think about so-and-so's ideas?' and one that boils down to 'What do you think about all this stuff?' The first requires students to respond to someone else's ideas; the second requires students to manipulate data--clump, group, label their clumps and groups, and use what they've found in some way" (39-40). Typical assignments include which of three recipes for cooking carp is better, "Here are [13] important sayings by Josh Billings. Can you explain in one page the most important aspect of these sayings?", "Write a one-page paper in which you say something intelligent about one of the following quotations," and "Here are some bumper stickers. What's so important about this list?"

The book has four main sections: (1) "Plans and Assumptions" discusses things that can't be included because of time (such as prewriting and audience analysis), simple things that we want to achieve, plus general issues in course design (e.g., excessive concern with sequencing assignments).

(2) "Assignments and Evaluation" advocates certain assignments that ask students to use academic skills and stresses the importance of the teacher's writing out for students all expectations, including what errors will result in point deductions.

(3) "Essentials" includes the major pedagogical technique, having students work certain sorts of exercises (called "experiments") and then read and discuss the outcomes. It includes exercises in labeling and sorting information, in writing thesis statements, in writing clear and direct introductions and conclusions, in highlighting information, in using others people's ideas (integrating summary, controlling quotations, and documenting clearly). (4) "Style" includes suggestions for self analysis, imitation exercises, signalling coherence, readable punctuation, wordiness, and cumulative sentences.

Hashimoto's classroom methodology is what he calls a "workshop"--"one that involves student participation, involvement, and experimentation through small five- to ten-minute in-class experiments designed to keep students under a little pressure to think about what they're doing, work quickly, make small commitments to small ideas, and risk making mistakes. . . . our goal will be to teach one idea in fifty minutes. . ." (99).

Huff, Roland, and Charles R. Kline, Jr. The Contemporary Writing Curriculum. New York: Teachers College P of Columbia U, 1987.

The sub-title Rehearsing, Composing, and Valuing indicates the authors' chosen designations for three "stages" of the writing process. The book is then written with one section for each "stage." Under "rehearsing" the authors discuss "The Journal: A Vehicle for Cognitive Development" and "Integrating the Journal into the Composing Curriculum." The approach to using journals is elaborate, thoughtful, highly-structured, and unusual (such as a requirement to write a haiku at least every other week.)

As part of "Composing," the authors discuss three types of heuristic procedures (intuitive, empirical, and rational), plus a multi-draft procedure for writing, involving zero-drafting, problem-solving drafting, and final drafting. And the chapter on "Revision" includes thoughtful material on training peer response groups.

The third section "Valuing in the Writing Curriculum" discusses the logistics of using peer-response groups, as well as how to integrate evaluation, including holistic evaluation done by students, into writing as a process.

Huff and Kline present a distinctly contemporary writing-as-process curriculum that is serious and well thought out. It includes extensive carefully controlled journal writing; four three-day-long, in-class papers holistically rated by other students; four out-of-class papers; elaborate use of peer evaluation; revision options for the students; and a suggested evaluation system. The book proposes an unusual mixture of highly structured, even mechanical, tasks (such as writing papers from fact sheets on topics provided by the instructors) with more flexible and personal materials.

The four in-class papers are written from data sheets provided by the instructor, such as facts on inflation and on literacy; the out-of-class paper assignments show no principle of discourse classification being used.

Irmscher, William. Teaching Expository Writing. New York: Holt, 1979.

This text draws extensively from Irmscher's years as a teacher of writing and a supervisor of graduate assistants. Frequently autobiographical and anecdotal, Irmscher seeks to remove much of the "mystery" about teaching writing by assuring potential teachers that they are probably already far better prepared than they think, that much about writing instruction comes from a basic caring for one's students, and that nothing really replaces one-to-one instruction.

The first chapter "Lore and Folklore about Writing" establishes five self-evident truths about writing instruction and examines five myths that often impede writing instruction. Although this information is now so basic that it is almost a given in all programs training new teachers, it remains a useful summary of what was regarded as a controversial methodology a couple of decades ago.

New teachers or graduate assistants will find Irmscher's Part II useful as they plan their own courses. In this, the largest section of the book, Irmscher examines the full range of classroom activities: planning the entire course, developing writing topics, using pre-writing, and teaching structure, diction, mechanics, and style.

Section 14 "Evaluation" offers an extremely detailed system of evaluation that easily serves as a starting point for departmental discussions of evaluation standards and that can be readily adapted to an individual instructor's own syllabus.

"The Realities of the Job," the short, final chapter is blunt but honest. An ideal introductory reading assignment for any new group of graduate teaching assistants.

Judy, Stephen, and Susan Judy. An Introduction to the Teaching of Writing. New York: Wiley, 1981.

After a brief but relevant review of the teaching of writing since the nineteenth century, with emphasis on the 1950s-1970s, the authors address past and present areas of agreement and disagreement. They analyze and discuss writing as process in grade schools through college and present specific, practical ideas for explaining the process to the students and for creating a comfortable environment and workshop for revision work. They include ways to help initiate and sustain students' flow of writing, offer many varied writing "activities," and discuss awareness of audiences within and beyond the classroom. Assessment and grading are considered within the context of concrete, realistic scenarios. The authors present the importance and value of interdisciplinary writing (writing across the curriculum as one example), as well as designs for writing courses. In several areas, the

Judys synthesize widely-used ideas to create newer and possibly better ones. Also included, as appendices, are sample course syllabi and outlines, statements of goals, and plans for individual lessons.

Lindemann, Erika. A Rhetoric for Writing Teachers 2nd ed. New York: Oxford UP 1987.

An excellent overview of the writing process as it is supported by current theory. This is a useful introduction to the current state of teaching composition and will be especially useful to new graduate teaching assistants and newly appointed instructors with no formal coursework in rhetoric.

The first unit carefully examines the concept of writing as process rather than product and places especially strong emphasis on the relationship between the writer and his or her reader.

The second unit reviews relevant rhetorical theory as it seeks to answer such questions as "What do teachers need to know about rhetoric?" "What do teachers need to know about linguistics?" After units that move from the word to the sentence to the paragraph, there follows an especially helpful chapter on teaching rewriting. A major strength of this chapter (actually of the entire book) is the manner in which Lindemann works references to significant rhetoricians and their publications into her explanations and analyses.

The third unit will probably be the most immediately useful to new teachers of writing because it seeks to make practical application of the theories just introduced. The first chapter addresses how to make writing assignments and how to evaluate them. The last section of this chapter examines how an instructor may respond to student writing in a way that will be instructional rather than punitive. Included are several samples of instructor-marked papers as evidence. The final chapter "Designing Writing Courses" offers extremely useful advice on such topics as general course design and lesson plans. In this unit, which ends with a discussion of teaching performance, Lindemann focuses on how to hold all of the parts together, how to teach diction, syntax, and paragraph rhetoric and make all of that instruction purposefully relate to producing a unified final piece of writing.

An especially helpful bibliography current through 1987 ends the book.

Lindemann, Erika, and Gary Tate, eds. An Introduction to Composition Studies. New York, Oxford, 1991.

This is a collection of nine essays by leading figures in composition. It includes Andrea Lunsford on "The Nature of Composition Studies," John Gage "On 'Rhetoric' and 'Composition," Charles Schuster on "Theory and Practice," Robert Connors on "Writing the History of Our Discipline," Patrick Scott on "Bibliographical Resources and Problems," Lillian Bridwell-Bowles on "Research in Composition: Issues and Methods," Lisa Ede on "Teaching Writing," James Slevin on "The Politics of the Profession," and Charles Moran on "A Life in the Profession."

Lunsford, Andrea, Helene Moglen, and James F. Slevin, eds. The Future of Doctoral Studies in English. New York: MLA, 1989.

In 1987 the MLA Commission on the Future of the Profession, the University of Minnesota, and the Ford Foundation sponsored a conference "on the present and future shape of

doctoral studies in English" to which 80 Ph.D. granting departments were invited (v). Although the "Introduction" does not note a specific conference theme, Susan Wolfson in "The Informal Curriculum" recalls,

> a specific agenda for discussion: the reorientation of doctoral curricula away from traditional coverage of literary history and toward the study of rhetoric--broadly conceived as an interdisciplinary subject focused on discursive structures, cultural codes, and signifying practices--and the value of this reorientation in synthesizing graduate course work with undergraduate curricula and pedagogy. (60)

This orientation alone would suggest that a collection of conference essays would interest those interested in preparation of college composition teachers. With some reservations, it should.

These essays will be most interesting to people who, planning programs for college teachers of writing, would like to see their programs integrated into the fabric of English Departments, but while the essays suggest arguments for integration, they also suggest its difficulty. For instance, in "Thinking Change, Changing Thinking" Janel Mueller of the University of Chicago writes that the "most sweeping change" she has seen in twenty years in the discipline involves the fact that the recent professional is now defined "as a person specifically qualified to teach writing" (92). She also comments that new programs in composition and rhetoric have added to the growth of the discipline. Then she expresses concern that composition specialists agree about what doctoral programs in the field should be. She finds this objectionable, in a time of diversity, as she does their supposed agreement about promoting an ancient, persuasive model of discourse. Her lack of knowledge about the field and the political need for, but resistance to, agreement does not bode well, but the essay does suggest something about the audience out there.

James F. Slevin's paper "Conceptual Frameworks and Curricular Arrangements: A Response" is of special interest. He briefly describes seminars that might help doctoral students in English raise questions about the "social contexts of undergraduate education" (32), deal with their own scholarly work, and consider the responsibilities of the profession. He also reflects on the curiously low-keyed earlier essay by Richard Lloyd-Jones, "Doctoral Programs: Composition," an essay whose title promises much.

All of the essays in the section concerning the transition from graduate student to faculty member are by traditional literature graduates, although two direct or have directed composition programs, and they focus on literature programs.

Two essays will encourage composition professionals. In "Convergent Pressures: Social, Technological, Theoretical," Richard A Lanham brings the crisis in education to the point of language, showing why there is pressure for "English studies to become more rhetorical, and less poetical, in emphasis and scope" (74). And Janice M. Lauer and Andrea Lunsford explain composition studies so that even the most obdurate department chair might agree that the field has both scholarly form and merit.

Moffett, James. Teaching the Universe of Discourse 2nd ed. Boston: Houghton Mifflin, 1983.

This book was written in 1968 as a companion volume to A Student-Centered Language Arts Curriculum Grades K-13: A Handbook for Teachers; the handbook detailed particular assignments and classroom practices, and this book sketched the theory of discourse underlying the assignments and practices. Moffett emphasizes what he calls the "trinity" of discourse--speaker, listener, and subject, "somebody-talking-to-somebody-about-something"

(10); drawing on developmental psychology, he classifies discourse according to level of abstraction--or of distance between speaker and subject. His four levels of discourse are: what is happening--drama--recording; what happened--narrative--reporting; what happens--exposition--generalizing; and what may happen--logical argumentation--theorizing.

Moss, Andrew, and Carol Holder. Improving Student Writing: A Guidebook for Faculty in All Disciplines. Dubuque, Iowa: Kendall/Hunt, 1988.

This no-nonsense guidebook for improving student writing condenses many practical teaching methods used by faculty at Cal State Polytech into a fifty-seven page manual composed primarily of lists. It focuses on effective essay and assignment design and on effective evaluation of student writing, although issues such as brainstorming and integrating reading and writing are also addressed. While the book is addressed to teachers of writing in all disciplines, it might be most useful to those faculty conducting workshops on writing. "Seventeen suggestions for making and presenting writing assignments" is an example of a concentrated list that might be useful in an interdisciplinary faculty writing workshop. Also included are actual assignments used in a variety of disciplines.

Murray, Donald. A Writer Teaches Writing 2nd ed. Boston: Houghton Mifflin, 1985.

In this second edition, Murray does not view the writing process "through the lens of old language and old ideas." Addressing university teachers of writing in a personal and almost informal way, and giving common sense advice and many lists of suggestions and activities to use in the classroom, which would be especially helpful to the novice teacher, he emphasizes the response, conference, and workshop methods of teaching. The writing teacher must help the students learn to trust their own writing in draft form and listen to what the students have to say about the drafts and respond to that. Revision is not a step in the writing process but "the process repeated as many times as is necessary to produce text worthy of editing" (56). Writing teachers should write and publish to understand better what the students are attempting. Murray includes an essay on editing written by his own editor, Linda Buchanan Allen, examples of syllabi, possible weekly schedules of courses and conferences (20-80 conferences per week), questions and answers about teaching and writing problems, questions composition teachers ask themselves and are asked by others, and helpful and appropriate answers to such questions.

Nyquist, Jody D., Robert D. Abbot, and Donald H. Wulff, eds. Teaching Assistant Training in the 1990s. New Directions for Teaching and Learning #39. San Francisco: Jossey-Bass, 1989.

This volume gives an overview of current TA training programs at several institutions. There are chapters on general issues of interest to those training TA's ("Socializing of Teaching Assistants," "TA Supervision," "Classroom Research for Teaching Assistants"), a review of research on TA training, a list of resources available for developing TA training programs, and a chapter by Deborah Hatch and Christine Farris, both writing specialists, entitled "Helping TA's Use Active Learning Strategies."

Walvoord, Barbara E. Fassler. Helping Students Write Well: A Guide for Teachers in All Disciplines. New York: MLA, 1982.

This teaching-writing resource book foregrounds an awareness of student needs in the process of writing. Although it addresses such traditional rhetorical issues as defining the

audience, helping students focus and organize paragraphs, and amending patterns of error, it places them in the context of a learning process. Examples of chapter headings are encouraging productive writing behavior, helping students generate ideas, helping students practice what they already know, and suiting teacher response to purpose. Although this generalized account of teaching writing differs from writing books that foreground discrete discourse communities, it offers warmth, encouragement, choices, and many specific suggestions for teachers and tutors in any discipline. Included are sample teacher-student dialogues, sample student writings, and sample teacher-responses.

Wiener, Harvey S. The Writing Room: A Resource Book for Teachers of English. New York: Oxford UP, 1981.

This early resource book for teachers of basic writing still suggests much sound methodology. The subtitle is an accurate description of the intention. Drawing heavily on the methodology established by Wiener's colleague Mina Shaughnessy, this was one of the first efforts to offer BW teachers a true sourcebook, containing information on both grammar and rhetoric and filled with many useful exercises and suggestions.

This is an excellent guide for the new BW teacher to use while developing a syllabus. Wiener's first chapter has a section entitled "What to Do on the First Days" and offers excellent advice and numerous examples for setting up those first writing assignments.

Argues that the paragraph is an ideal model for teaching both rhetorical principles and grammar skills to basic writers. Students should first be encouraged to say/write something and then taught to examine its smaller elements such as syntax, grammar, and punctuation.

Although the chapter on testing is now somewhat dated, beginning teachers can still learn a great deal from suggestions for scoring placement writing tests. Beginning teachers, too, will find useful materials in the three appendices--"Suggested Day Plans," "Short Tasks: Sixteen Informal Writing Exercises," and "Sample Writing Tasks."

The annotated bibliography is dated, but remains a valuable resource tool to examine the status of basic writing methodology in 1981.

Williams, James D. Preparing to Teach Writing. Belmont, CA: Wadsworth, 1989.

This book is written for teachers who will work with writing in junior and senior high schools, but could have limited use for elementary and college teachers as well. Williams's major intention was to show the relationship between research, theory, and pedagogy in the field rather than give systematized rules or advocate a "lockstep" approach to the teaching of writing. For instance, he notes problems in the research and theory concerning writing and reading connections and then uses that discussion to enhance his ideas about the use of essay models in the writing classroom.

The text begins with a chapter on rhetoric and writing, describing both as functional activities and providing a simple historical context for the notion of writing as best achieved when an instructor helps a student to develop a sense of purpose in his or her writing. The next chapter, titled "Reading and Writing," is particularly strong because Williams considers the relationship between the two skills in unusual detail for a text of this genre. Reading (and the student's own ability in that area) is important to the development of writing skill "because the writer is his or her own first reader" and "how one reads will therefore affect how one writes" (55).

Williams's whole-language approach is evident in his chapter on grammar and writing. He suggests that what teachers should know about grammar for effective teaching of writing has more to do with understanding the "relationships between the various components of language" and differences between "patterns of language use" than with ability to explain parts of speech and label sentences (79-80).

Semi-theoretical chapters on style, nonstandard English and ESL, and cognitive/social aspects of writing complete the first section. "The Classroom as Workshop" probably is the most useful chapter, providing information about various teaching techniques in a collaborative classroom and the way these can interact, providing comprehensive instruction as students progress at their own pace. There also are brief discussions of teacher interventions and writing across the curriculum.

Topics covered in other chapters include "Teaching the Nonmainstream Student," "Writing Assignments," and "Assessing Writing." Two appendices are titled "Writing Myths" and "Sample Essays."

This text provides a limited overview of research, theory, and pedagogy. Williams's primary goal is not to set junior and senior high school teachers on the path of intensive study; it is to show them how theory informs practice and to suggest which theories and practices may be most useful in a functional approach to writing. In this, Preparing to Teach Writing is successful.